

Mary Baldwin





WENGER HALL built in 1951 at the top of Mary Baldwin's hill will take on a new appearance in 1973. To the rear there will be an addition to expand the student activities center and provide entertainment facilities, a rathskeller, post office and book store. The addition is being made possible with gifts received in 1972 boosting the \$110,000 contributed towards the addition in recent years by Mrs. Henry E. Wenger and the late Mr. Wenger, of Birmingham, Mich. and Fort Lauderdale, Fla. The hall is named for Mrs. Wenger, the former *Consuelo Slaughter*, MBC '19.

The estimated cost of \$500,000 will be met in part by the Wenger gifts and three major foundation gifts of 1972: \$132,000 from the Murphy Oil Foundation of Arkansas, \$50,000 from the Arthur Vining Davis Foundation, and the challenge grant of \$50,000 from the Kresge Foundation of Birmingham, Mich. Other gifts and pledges were received from corporations, parents, and the Dallas Alumnae.

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ALUMNAE, as chapters and as individuals, were invited to continue their education in 1972 with a prodding from *Jean Lambeth Hart '67* and a *Mary Baldwin* special issue on "Innovations in the Arts," covering drama, painting, music, poetry, and cinema. That was only a gentle beginning.

Innovations are never ending in the arts, and they touch Mary Baldwin in a variety of ways. For instance, you may want to read Professor Joe Garrison's analysis of *Jesus Christ Superstar* (beginning on page 6) or about the practical contribution *Lin Roberts Madara '63* made to the University Museum in Philadelphia (page 11).

The long-awaited study of how Mary Baldwin aided her students in meeting the men they eventually married appears in this issue (beginning on page 17). It is a co-study of Tom Grafton, professor emeritus of sociology, and his wife, Martha, dean emeritus and for 34 years teacher of the popular "Marriage and Family" course. How couples meet has long been a special interest of the Graftons. That's why this report was a special "fun" project for their retirement.

Editor: *Dolores Lescure • Vol. XX, No. 7, December 1972.*
Issued 7 times a year February, April, May, June, September, October and December by Mary Baldwin College, Box 2445, Staunton, Virginia 24401. Second Class postage paid at Staunton, Virginia 24401, and at additional mailing offices.



Colleges and Women: Some New Perspectives

By WILLIAM W. KELLY

We are in a period—and rightly so—of heightened consciousness for the rights of women. Seeking better opportunities for women is not just the prerogative of women. There are important movements and trends in higher education relating to women—their rights, opportunities, and outlook for the future. Colleges and universities can and ought to bring about new perspectives for women.

There is certain evidence, however, which illustrates how unjust and unfair colleges and universities have permitted themselves to become.

Departments where research is heavily oriented, such as chemistry or physics, tend nationally to be less populated with women teachers. Departments where teaching is esteemed, on the other hand, such as English or history, have had women more in evidence.

With this kind of college and university model, is it any wonder that the self-defeating cycle for women finds its way as well into graduate work? Women have not been encouraged to enter graduate fields of study, especially in certain disciplines like engineering or the sciences, where men dominate. Doctoral work has been concentrated in areas traditionally "reserved" for women. In a survey conducted by the Women's Equity Action League (WEAL), of doctorates earned from 1960-69, women dominated such fields as Early Childhood Education (90%), Nursery or Kindergarten Education (85%), or Home Economics Education (99%). But look at the contrasts with Computer Science and Systems (2.5%), Premedical, pre dental and preveterinary (8%), Engineering (.44%), Law (4.5%), Mathematics (6.5%), or Chemistry (6.8%). Also, in fields where one might have suspected more openings coming to women, such as Theology, the percentage is low (3.5%). Even in English (24%), Fine and Applied Arts (30%), or Foreign

Languages (28%), the results are not what we would expect.

Thus, self-perceptual, as well as market supply-and-demand, forces tend to work counterproductively for women in higher education.

Changes will undoubtedly come slowly, but they will come. And if one needs any reminders of where things were 100 years ago, let me turn to a fictional account which underscores the perceptual problems women—and society in general—have endured.

In one of her best early books, the American novelist, Ellen Glasgow, an early feminist leader as well as one of the first exponents of a harder turn towards realism in depictions of the South said, "What the South needs is blood and irony." She was trying to break down the old "magnolia and moonlight" dominance in Southern fiction. Miss Glasgow wrote, in a novel titled *Virginia* (1913), a character depiction of a woman named Virginia Pendleton who was reared protectively in the post-Civil War years of the 19th century within a tradition Ellen Glasgow often referred to as "evasive idealism" where an antebellum spirit, chivalry, male dominance, and feminine gentility still prevailed.

In a delightful scene in an early portion of the book, Miss Glasgow depicts a girls' school, the "Dinwiddie Academy for Young Ladies," which young Virginia Pendleton attends, presided over by a formidable headmistress, Miss Priscilla Batte. The school is run, says Miss Glasgow, with the philosophy that "the less a girl knew about life, the better prepared she would be to contend with it."

In a curriculum devoted to reading, geography, history, arithmetic, deportment, and penmanship ("up to the right, down to the left, my dear") moral education is based upon "the superiority of man and the aristocratic supremacy of the Episcopal Church." Literature for the young ladies is

chosen carefully, for, as Miss Batte says, "I've always heard that poetry was the ruination of Poe."

So, things have changed, but they must change more. And unfortunately, society has not seen fit to reform itself—it has taken the dedicated effort of women and women's organizations, working tirelessly for well over 100 years, to bring not only the law but public sentiment to their side. I would like to pay tribute to those women's groups closely involved with reform in education, because only when redress from discrimination is brought about in all phases of education can we expect future generations of women to discover full equality. The work of the American Association of University Women has been long known, and efforts of this group have become more productive in recent years. The National Federation of Business and Professional Women's Clubs has likewise been a long-time exponent of wider opportunities for women, and as one glances through the list of persons appearing before the crucial hearings on "Discrimination Against Women" of the Special Subcommittee on Education of the Committee on Education and Labor of the House of Representatives in 1970, the role of this and other organizations in those sessions becomes most apparent. The WEAL, the National Organization for Women (NOW), a special task force from the American Association of University Professors (AAUP), the Federally Employed Women, and representatives from those arms of government which have accomplished so much towards greater equality and opportunity in recent years: the Women's Bureau of the U. S. Department of Labor, the Equal Employment Opportunity Commission, and the Office of Federal Contract Compliance. These, along with members of state commissioned task forces, The President's Task Force on Women's Rights and Responsibilities, and impassioned advocates like Con-

gresswomen Edith Green (Oregon), Martha Griffiths (Michigan), Patsy Mink (Hawaii), Bella Abzug (New York), Shirley Chisholm (New York), and Margaret Heckler (Massachusetts), kept the momentum going to see previous legislation enforced more equitably, new legislation enacted, and most importantly, the Equal Rights Amendment become a reality for confirmation by the States. With 21 states having ratified the amendment, the goal of 38 cannot be too distant.

Even with this amendment, and all of the force of the law which has come from such measures as the Equal Pay Act of 1963, Title VII of the Civil Rights Act—1964, Revised Order 4, EEOC legislation and the Higher Education Act of 1972, it will take longer than any of us would wish to discover true equality of opportunity. To illustrate how complex the problems can become, let me cite some other forms of discrimination in education.

—The American Personnel and Guidance Association in an unprecedented resolution at its annual meeting in March of 1972 cited the widely used Strong Vocational Interest Blank as being discriminatory since women

cannot be scored on occupations like CPA, purchasing agent, or public administrator, and men cannot be scored on occupations such as medical technologist, recreation leader, or physical education teacher.

—The American Psychological Association was forced by vocal women members to take note of a special task force report about dominant theories and practices in their group which have taught future clinicians that, in the words of the task force, "women are biologically, intellectually, and morally inferior to men." The report added, "Most psychology departments do not deal with the psychology of women in any systematic fashion."

—Health services for women in colleges and universities have been found to be woefully inadequate, according to a recent report published by the Association of American Colleges. In 1970 about 3,250,000 of the 7,900,000 students enrolled in college were women, yet figures of the National Student Association reveal that 53%—or not even half—of the college and university health services provide gynecological services and 72% do not prescribe birth control for women. While

there may be wide disagreement on how much the university is obliged to provide in the way of birth control, the basic point of the AAC report remains:

"... sex-related health needs are a medical problem that should be met with consideration and respect . . . The job of the university or college health service is not to establish what is morally good or bad, but to do what is medically necessary: provide the best possible medical advice and treatment . . ."

—Even retirement benefits are under fire. The Teachers Insurance and Annuity Association of America, the largest college retirement equities fund used by colleges and universities in the United States, is reviewing all benefits for women under a directive from EEOC in April of 1972 which states "It shall be an unlawful employment practice for an employer to have a pension or retirement plan . . . which differentiates in benefits on the basis of sex." Employers have contributed the same amount for men and women towards annuities which build equal accumulations—but—payments are usually based upon actuarial tables which reflect the fact that women live longer than men. Or to express it another way, in order to guarantee an equal annuity income for men and women of \$10,000 a year starting at age 65, a male employee would have to accumulate only \$93,456 while a female would need \$106,071—a 13.5% difference for a single life annuity because she generally lives longer. The question yet to be determined is whether employers will continue to have the option of equal in-put for men and women, with *actuarially* equal benefits in retirement, or, as this example just illustrated, higher in-put for women in order to achieve



eventual parity in benefits. A very complicated issue!

Thus, we see that higher education faces many problems in seeking equal opportunity for women. It is not so simple as some persons would suppose or hope.

I feel very strongly that women's colleges have a distinct opportunity, indeed, an obligation, to respond to needs now as never before. Most institutions, like Mary Baldwin College, were founded by dedicated people, often church-related groups with missionary zeal, who saw education being denied women, even as the 19th century was well under way. It is no historical accident that leading women's colleges were founded at about the same time. Mount Holyoke began in 1836, both Mary Baldwin and Hollins in 1842, and Mills College in 1852. Shortly thereafter came Wellesley in 1870, Smith in 1871, Radcliffe 1879, Goucher 1885, Agnes

Scott 1889, Randolph-Macon Woman's College in 1893 and Sweet Briar College in 1901.

Women were still being denied educational opportunity. These colleges became not only significant as colleges for women, but as outstanding institutions of higher learning, especially in the liberal arts, where fine teaching—often by women—was a hallmark.

Perhaps some of that mission became lost in the 20th century. Although additional women's colleges were established and others continued to flourish, too much of a protective gentility set in, especially in the South, which suggested that the social separation of the sexes was really the *raison d'être* of the colleges rather than the academic excellence. Men and women really learned more when they were kept away from one another, this celibate theory suggested.

In recent years, and especially the past decade, this theory—and others equally vulnerable—have been exploded both on women's college campuses and on coeducational campuses. A generation of students more intent upon good teaching, varied learning conditions, both on and off campus, and seeking more open and honest relationships with fellow students, has simply insisted, and rightly so, that the old protective campus social order be taken away.

Thus, colleges are freer to get on with what is really important, the educational process. Concerns about social life on campus are not diminished, but more individual responsibility has been placed upon each student to govern his or her own life.

On the woman's college campus this gives us new impetus, to urge young women to seek a full self-realization rather than a protected one.

Mary Baldwin has taken special initiative. We have an expanded office of Career Planning and Placement to help our young women from the freshman year on become aware of them-

President Kelly gave these perspectives before the First Congress of Women's Organizations in Virginia, October 6, 1972, when leaders of 50 groups met to exchange ideas and plans about how to improve the status of women.

selves and their potential. We are utilizing the resources of the Career and Personal Counseling Center, adjacent to our campus, much more imaginatively. We have stepped up the number of interviewers to come to the campus from business, industry, government, education, and graduate schools. We have also developed co-operative programs with local, state, and national corporations for orientation programs for our students, ranging from two days to a week or more, between semesters in January, and we are exploring longer-term internships in the summer.

We are reviewing our curriculum to determine what new emphases we shall need as a liberal arts college—expanded studies in computer science and mathematics, more work in economics, new approaches in sociology and social welfare work, more emphasis on state, local, and national government in political science, more specialized training in working with exceptional children in the special education dimension of our teaching certification program. These are but a few examples. With these or others, we shall never wish to lose our basic commitment as a liberal arts college, for we feel our women graduates should be broadly based and well educated. But, we do wish to provide new dimensions where needed for better career opportunities.

New challenges, new opportunities, some of the old problems and frustrations. But, we are making progress. We are seeing things change in higher education.

William Watkins Kelly has been president of Mary Baldwin College since 1969. Previously he was director of the Honors College of Michigan State University.



Art and Theology in *Jesus Christ Superstar*

By JOSEPH M. GARRISON, JR.

Public reaction to Tom O'Horgan's Broadway interpretation of *Jesus Christ Superstar* has made some assumptions clear—so clear, in fact, that the theological vitality that could be sensed in the original LP now seems to be in jeopardy. One assumption that has already damaged our receptiveness to the work is the assumption that Christ's humanness is the authors' central concern, that Jesus was simply but beautifully an extraordinary man and that *Superstar* is about that man. Once that assumption has been canonized, to the exclusion of Christ's divinity, the terms of discussion are irreconcilable: Christians are obliged to find *Superstar* blasphemous, intolerable, a shocking assault on the Incarnate Word. It is no wonder that O'Horgan's production was picketed and that one of the placards read, "You've got your story twisted! Jesus is the Lord."

For the sake of a reconsideration, perhaps we should look at *Superstar* as an artistic work which reveals its theological meanings through the ironic interplay of words and music. The words of *Superstar* are revealing, not only in themselves but also in the ways in which they are arranged with and around each other in formal patterns of language. Tom Rice has been very careful with his arrangement of words. The lyrics for human singers are heavily rhymed, evenly metered, and usually constructed into repetitive stanza organizations, characteristics which give priority to the regimenting habits of the intellectual faculties. Significantly, as the reactions to Christ become more abusive, the lines become more self-centered and stylized, less imaginative and flexible; they fall into triviality, rote knowledge, and limerick. In such instances, the character is locked into a rigid "poetic" form; he is metaphorically shackled by his rhymes and meters and by the kind of understanding of Jesus which they represent. And while he may seem to be free, doing his own "thing," as it were, he is actually captured by his own devices. For example: King Herod's vaudeville routine, reminiscent of Phil Harris (a comparison which renders judgment on both Herod and his political power), externalizes, particularly in its stock rhymes, the extent of Herod's captivity:

I only ask things I'd ask of any *Superstar*.
What's it that you have got that put you where you *are*?
I am waiting; yes, I'm a captive *fan*.
I am dying to be shown that you are not just any *man*.

[The italics here, as elsewhere, are my own.]

Similarly, Priest 3's inappropriate rhyme of "remorse" with "horse," given the dramatic context in which it appears, is its own commentary:

Cut the confessions, forget the excuses.
I don't understand why you're filled with *remorse*.
All that you've said has come true with a vengeance.
The mob turned against him—you backed the right *horse*.

But perhaps the most extreme example of verbal containment as it is revealed in rhyme appears in one of Caiaphas's stanzas, where each line is rhymed internally and subjected to a bondage that imprisons the line, arresting the motion of thought into the next line and making each separate line seem inert:

Tell the rabble to be *quiet*. We anticipate a *riot*.
This common *crowd* is much too *loud*.
Tell the mob who sing your *song* that they are fools
and they are *wrong*.
They are a *curse*, they should *disperse*.

In these instances, as in others, not only rhyme but also other resources associate the human participants with each other. As I have already suggested, many of the characters in *Superstar* share a common preoccupation with a particular kind of human understanding, an understanding which asks for palpable evidence, demonstrable conclusions, and cause-effect relationships. Judas's opening line in "Heaven On Their Minds" appeals for purely mental acumen: "My mind is clearer now—at last all too well. . . ." This is followed by an exchange between Jesus and the Apostles concerning the nature of understanding itself, concluding with Jesus's challenge:

Why should you want to know?
Why are you obsessed with fighting times and fates
you can't defy?
If you knew the path we're riding, you'd understand it
less than I.

Joseph Marion Garrison, Jr., poet, musician, and professor of English, came to Mary Baldwin in 1965. His scholarly work appears often in national literary and professional publications.



The next item in the dramatic sequence is entitled "Strange Things Mystifying," sung by Judas, where he says, "Yes I can understand" and "It doesn't help us if you're inconsistent." Mary Magdalene offers the temptation of rest and tranquility, but the questioning returns: "Why has it been wasted?" Judas asks. And Caiaphas contemplates "a more permanent solution to our problem."

The urgency of the situation, and the renewed efforts to contain it, is underscored by the "because of one man" motif and confirmed with imperatives: "Must die, must die, this Jesus must, Jesus must, Jesus must die!" When Simon Zealotes tempts Jesus with political power, the Crowd sings a noticeably "slavish" gospel hymn: "Christ you know I love you/Did you see I wavered?" The point? If Jesus seeks to "rise to greater power," his followers will be slaves. The concern with rational understanding and what it can accomplish continues to be explored in both direct and indirect ways. Pilate *dreams* he met "a most amazing man." The Moneylenders and Merchants appeal to cause-effect reasoning and the law of diminishing supplies; the Crowd asks to be healed with a "touch." Mary Magdalene sings her torch song to Jesus but cannot possess him. He is different, elusive, utterly incomprehensible to her; the very thought of comprehending him is too much for her:

Yet if he said he loved me
I'd be lost I'd be frightened
I couldn't cope just couldn't cope
I'd turn my head I'd back away
I wouldn't want to know
He scares me so
I want him so
I love him so.

None of the human speakers in *Superstar* understands Jesus. Judas can only talk about him in terms of control and intellectual manageability: "Jesus can't control it like he did before," he observes. There are numerous references to evidential information and law; even the tipsy Apostles "see the answers." The movement toward the tyranny of literal explanations is summed up in Judas's last item:

Everytime I look at you I don't understand
Why you let the things you did get so out of hand
You'd have managed better *if you'd had it planned.*

And so, throughout this rock opera, the people who take Jesus to the Cross confront him with demands for evidence, demonstrable answers, and conclusive proof, appealing additionally to their very narrow and self-satisfied concepts of duty. While Mary Magdalene's responses are of a different order, and suggest an affectionate and gentle love, her desire to know the man so that she can give him human consolation affiliates her with the human voices. She is, however, a "border" figure.

Jesus, on the other hand, speaks an entirely different kind of word. His lines are usually unrhymed; they are free from a recurring or characterizing meter, except in those instances where he becomes uncertain about his mission or is tempted to ask God for a reprieve. And even in these exceptions, there is a kind of resilience and grandeur, suggesting that he never fully yields to a regularized stanza form, never really becomes a man whose verbal forms can be equated with those of other men. Jesus does not ask men for reasons; he does not demand logical explanations from them. He has other interests and reveals his attitudes toward people in other ways. He says of Mary Magdalene, for instance: "She alone has tried to give me what I need right here and now." Just before he prays in Gethsemane, he seems uneasy, not because he knows Judas will betray him but because no one will stay with him: "Will none of you wait with me?/Peter? John? James?" Jesus does not use wit, and he does not say many words when he is talking to men. These are saved for God and the Gethsemane prayer, since only God will understand them. When Caiaphas asks him to say that he is "the Son of God," Jesus only says, "That's what you say—you say that I am," an answer he also gives to Pilate.



Jesus asks questions and uses the language of paradox. His questions, addressed to most of the people who confront him, have a fundamentally different purport from those asked by human speakers. He asks, for example: "Why should you want to know?" Or again: "Judas—must you betray me with a kiss?" Jesus's questions ask for a revelation of the self, an opening up of the inner resources; they are both challenging and exploratory at the same time. Even at the moment of the Crucifixion, in speaking to God, this pattern is maintained: "Who is my mother? Where is my mother?/My God My God why have you forgotten me?" His use of paradox is minimal, as is his language generally; but it is judiciously placed and occurs frequently enough to mark his style: "If every tongue was still the noise would still continue/The rocks and stones themselves would start to sing." In "Poor Jerusalem" he says, "To conquer death you only have to die." At the Last Supper, he insists upon an absolute identity relationship between himself and the bread and wine: "This is my blood you drink/This is my body you eat. . . ." The cumulative effect of Jesus's words is a new kind of understanding. Jerusalem does not "Understand what power is/Understand what glory is/Understand at all . . . understand at all. . . ."

The nature of understanding itself seems to be a key to many of the things that are going on in *Superstar*, musically as well as verbally. Lloyd Webber has done some astonishing things with the score. Surely it is no accident that his patterns follow and clarify the same kinds of strains that can be heard in the lyrics. To begin with, there is a consistent use of styles of music in the opera. Each number is fitted to the concerns of the character who is being portrayed and suggests at the same time his relationship with the other characters who are like him. In this way, the Apostles, Annas, the Priests, Caiaphas, the Crowd, Simon Zealotes, Pilate (in his later appearances), the Moneylenders and Merchants, and even the Choir have

obliquely similar melodic underpinnings. The music of their songs, moreover, has its few select sources in familiar popular works, intentionally suggesting unimaginative borrowings and a verbatim tradition. The rock beat does not hide the drinking songs, the echoes of *My Fair Lady* in Pilate's interrogation of Jesus, the "Poor Judd" snatch from *Oklahoma* (which seems to emerge in "Well done Judas/Good old Judas"), or the burlesque-hall rag-time in "King Herod's Song." The range of the notes within the lines is also a characterizing factor. The singers in the Crowd, for example, sometimes move through an octave; but their notes are usually very close intervals, up and down a chromatic scale. They do not have much flexibility and are not permitted to explore the full range of their voices. They sing in unison, or octave unison, except when the separation and repetition of their lines creates a "round" harmony. Their music is frequently loud, at times frenetic, physically threatening, at times furtive.

Consistent with her role, Mary Magdalene has a delicate score. Many of her notes are elided, one into the other; the instrumentation behind her is casual and tenderly adjusted to her emotion. In "I Don't Know How To Love Him," a second, additional lyrical melody is introduced about halfway through, enriching the major theme and offering an external suggestion of her struggle. Compared with Caiaphas, the Priests, or Simon Zealotes, she is a free voice, versatile, and open to possibilities. Not so with Judas, however. At the beginning, his music is all his own and strong in its own way; it lies somewhere between Mary Magdalene's and the politicians'. But as the days pass, his voice changes, becoming more and more compulsive, attenuated in a rising and falling movement, trapped. When he sings "I don't need your blood money!" his melody fits right in with the alternating pattern of Caiaphas's promises. He has been "used," as he says. His death is a disintegration, beginning with the "Blood Money" theme, shifting to a terrible violation of Mary Magdalene's "I Don't Know How To Love Him" (which reveals some of the basic differences between Judas and Mary Magdalene), and ending with cacophony. The last lines in his death scene will recall the passage:

God! I'll never know why you chose me for your crime
For your foul bloody crime
You have murdered me! You have murdered me!

There is agony here, but there is no ecstasy and no understanding.

Jeff Fenholt in a scene from the Broadway production.



As might be expected from what I have already said, Jesus's music is stretched to the outer limits. It both contains and shatters all the other patterns. His rock items have an exciting syncopation and unexpectedness, as if he were always in the process of finding new forms. He can animate the Crowd and lead them in "Hosanna," where his voice and its emphasis give foundation to a chorus that seemed to be plodding in its first instance. He appropriates one of Judas's melodic lines and makes it his own in "Surely you're not saying we have the resources," a section of "Everything's Alright." The length of his musical phrase varies from a single short line (a few measures) to phrases that are so long that they do not seem to have an end. His notational range and dynamics are the widest in the work. All these things are miraculously present in "I Only Want To Say." Musically, Jesus is what he says he is.

And *Superstar* seems to be what it says it is, too, a rock opera about Jesus, not about Jesus the man but about the Jesus who was both man and God simultaneously, who suffered beyond human endurance and reconciled man to God. Appropriately, Webber and Rice do not actually refer to the Entombment at the end. Instead, they direct us to a verse in the book of John, a verse that is unusually suggestive in the King James version: "Now in the place where he was crucified there was a garden; and in the garden a new sepulchre, wherein was never man yet laid" (XXI:19). That last phrase is haunting: "wherein was never man yet laid." Perhaps that has been the message all along, asserting itself in obvious and subtle ways, revealing itself in the lyrics and music. If this is so, we need to reconsider and revise our assumptions. Until we can recognize the possibility of a prophetic word in *Superstar*, our discussions will end in rationalization, defensiveness, and anger. Perhaps we should try to talk again about *Jesus Christ Superstar*.

Professor Garrison meets a literature class. He has a leave for the second semester, 1972-73 to continue his studies and writing.



A First Among Archaeological Museums

There's a gallery in the University Museum in Philadelphia which invites visitors to touch the art. In fact, the visitors do not know what's there unless they put their hands on the artifacts. The visitors are blind.

The Nevil Gallery for the Blind and Sighted is one of few art attractions for the blind in the nation. It is the first archaeological gallery in the world. It had its genesis two years ago with "*Lin*" Roberts Madara, a 1963 graduate of Mary Baldwin, the wife of a Philadelphia bank officer, mother of a son and daughter, three dogs, two parakeets, a land snail, and, at last count, two mice and two rabbits. At Mary Baldwin she majored in sociology and won her extra-curricular honors as chairman of the social committee.

The gallery opened last June. Visitors have been using such words as "warm and fuzzy, cold and smooth, rough, porous, delicate" to describe what they "see" by touching.

As visitors enter the main museum building at 33rd and Spruce Streets in Philadelphia, they are guided to the gallery by a strip of carpet to the elevator. The Braille on the elevator button tells them to go to the second floor. A bell rings two times when the door opens on that floor. Carpeting, the width of a path, again leads them into the oval gallery and a circular hand rail helps to guide visitors around the exhibit area. All objects are on rotating pedestals which can be lowered when children tour.

The permanent part of the gallery describes four dimensions of man. A section on archaeology shows a stratification—the levels of earth that an archaeologist might see after he had completed an excavation. Wedged in different layers of soil are bones, charcoal, pieces of discarded pottery, food and cooking implements.

Cultural anthropology is depicted by music from many parts of the world. A Voo-doo drum, a German zither, a xylophone from Thailand, a Japanese temple bell and other instruments can be played by gallery visitors. There are also tapes of music from the countries represented.

Another section explains physical anthropology, or the development of man's body, through casts of the skulls of the four phases of man's evolutionary development: Australopithecus, Homo erectus, Neanderthal, and Modern man. Linguistics, the study of man's language and its changes, is presented through tapes.

The premier exhibit "Wonders of the Human Head," was seen by some 300 persons and at the end of the year was to be sent on tour to institutions for the blind throughout the nation. In the exhibit, wooden ceremonial masks from Ceylon, Japan, Korea, Bali, and Africa show how craftsmen from five different areas of the world conceive of the human head. In addition, two male heads from the first century A.D.—one from India and one from Rome—reveal the difference in the Eastern and Western concepts of man. The Indian head, crafted from rough, red sandstone, has broad, flat features, while the bronze Roman head has clear, "classical" features and curly hair.



Rosalinda Roberts, '63, now Mrs. Edward S. Madara, Jr., says the gallery has surpassed her "wildest hopes." She has now just finished an on-air auction for her local ETV station which brought in \$200,000.



Also included is a Southeast Asian mask with monkey-fur eyebrows and moustache and with a jaw that opens and closes. A marble head from first century Rome depicts Bacchus, the god of wine. Another ceremonial mask with delicate features was used in Japanese ritual and theater. A modern skull from San Mateo, Peru, serves as a reference point for these varied conceptions of the human head.

The gallery is open daily, except Mondays, and has a co-ordinator who schedules tours, trains guides, and generally copes with problems. Lin Madara's connection now is as a member of the co-ordinating committee which oversees the rotation of displays.

Lin's involvement began through her membership on the women's committee of the University Museum, "a marvelous old institution that has existed in Philadelphia for 80 odd years and has been known world-wide for its exciting excavations and finds, little things like lost cities." (The quotes are from Lin's letter.)

Her father-in-law, Edward S. Madara, has worked closely and faithfully for a decade with the Volunteer Services for the Blind in Philadelphia. The family interests and activities naturally overlapped and one day, there it was—a new idea, artifacts for the blind. "Wow," wrote Lin, "The whole idea struck in maybe five seconds at the most."

The family talked it over. The questions seemed endless, "but each time we asked ourselves something, we could come up with some sort of a positive answer."

Lin took her idea to the advance planning committee of the University

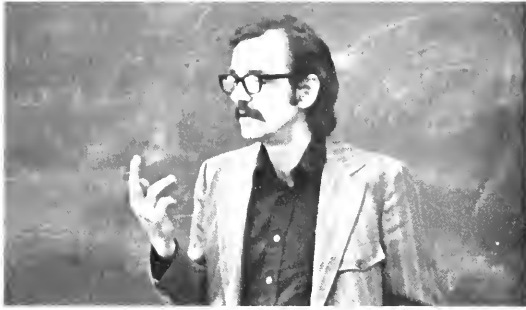
Museum, where she received a quick go-ahead. Then and there, it was up to Lin. And the first road block was an insistence by the museum "powers" that union labor do the construction necessary in the gallery the museum could make available. Immediately Lin's budget was "out of whack."

To the rescue came the George W. Nevil trust fund, set up some 40 years ago and designated for visually handicapped and blind persons. The initial gift of \$34,500 not only took care of the building of the exhibit area in the gallery, but also provided for a two-year salary of the co-ordinator.

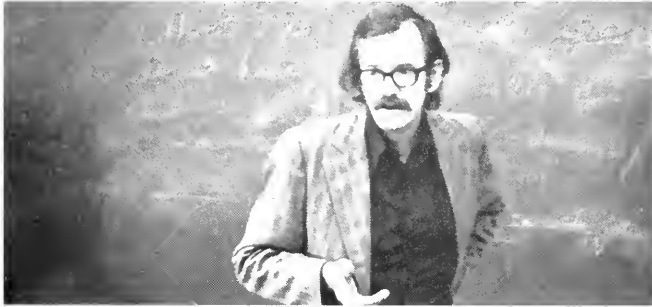
"Suddenly," as Lin described it, "wheels began to roll and we were actually off."

On the huge relief globe the deserts are sandy and the forests have a soft, felt feeling.

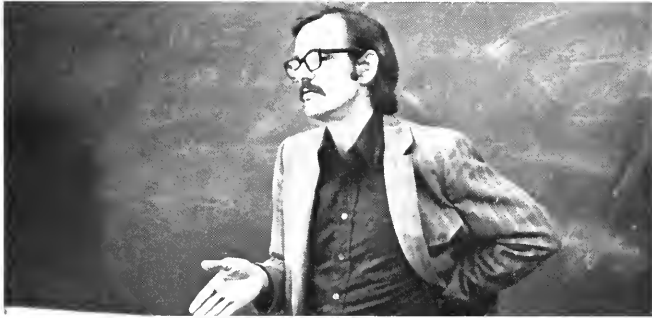




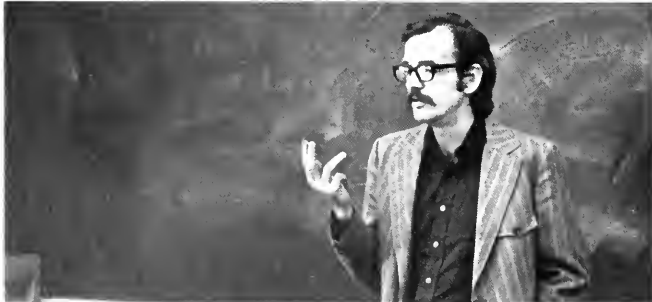
"As long as diversity of life styles continues . . .



. . . we must expect . . .



. . . a continuing questioning of authority."



Delinquency and Authority

By DAVID M. CARY

Social problems become of sociological interest when they can be perceived, understood and explained using concepts and theories from the discipline of sociology. For well over 40 years sociologists have been attempting to do these things with the problems of delinquency. Within this short essay it is not possible to review all of these attempts (which have all failed to a greater or lesser degree) nor is it possible for me to present the first successful attempt along these lines. I hope, though, that it will be of interest to examine some ideas which will show that the present delinquency trend is associated with larger social changes, specifically the change in types of authority.

I can assume that all of us view delinquency as a social problem. More than 1,500,000 persons under age 18 were arrested in 1970, some for major crimes such as burglary, assault, and murder, and many, many more for minor violations. Such statistics certainly reflect a social condition, and the incidence of certain types of anti-social behavior. But beyond this, they represent over one and a half million incidents where a

David M. Cary joined the Mary Baldwin faculty in 1971 as assistant professor of sociology. He held a National Institute of Mental Health fellowship for graduate work in the area of "deviance" at the University of Minnesota, where he is a candidate for the doctorate.

juvenile through his behavior challenged or ignored some authority in our society. For though delinquency can be defined in a legal manner as what amounts to "breaking the law," it can more fruitfully be perceived as "disobeying authority."

Implicit in this definition is the idea that first one must have authority before one can have a delinquent or for that matter a criminal (and in that sense authority causes delinquency). The importance of the role of authority in determining delinquency can be outlined as follows: First, authorities formulate what is appropriate behavior; second, a general but vague delineation of those authorities who are responsible for reporting, judging and perhaps punishing non-appropriate behavior; third, some juvenile displays behavior which violates the presented norms; fourth, one of the many possible authorities reacts to this behavior applying the label "bad"; and finally these may be referred to some agency of the state which may or may not formally ascribe the label *delinquency*.

Now a very sketchy history of authority-juvenile relations in the United States reveals that as much as the behavior of juveniles has changed in terms of more delinquency, and probably more violent or aggressive delinquency, the change in the authority structure has been just as significant, and I would hold that it is now the most important factor.

In "The Theory of Social and Economic Organization," Max Weber defined authority as, "the probability that certain commands (or all commands) from a given source will be obeyed by a given group of persons." More important though, he differentiated several bases or types of authority which have become useful analytical concepts and should help us to understand something of the present delinquency situation. In what some have called the "master trend" of the basis of authorities, Weber delineated the movement in many social situations from a state where obedience derived from a belief in traditional authority to one where obedience derives from a belief in the logical-rational nature of authority. The former type is best exemplified by that person who behaves in accordance with certain norms because of a "piety for what actually, allegedly or presumably has always existed." Such is the behavior of the subject who shows great deference to a king. By contrast, rational legal authority is based on the belief that "the authority is purposively thought out, enacted and announced with formal correctness." For example most people do not park in front of a fire hydrant because of a belief in rational-legal authority.

Although Weber and others recognized a general movement from one type to another in various societal systems, most clearly in the forms of government, we wish to see how this applies to the relationships involving juveniles. Note, that for any given child there are numerous traditional authority figures, many more than there are for the adult, but when one comes to the final step in the delinquency process, i.e. appearance in a juvenile court, there are obvious rational-legal aspects.

Historically, in the United States, parents and other adults such as employers or guardians had unlimited power over children, a power based not in law, but on tradition. The famous case of "Mary Ellen" in New York City in 1875 when for the first time cruelty to children by parents was legally punished is a sort of watershed point. Interesting is the fact that the parents were prosecuted under laws that forbid cruelty to animals, not cruelty to children, the SPCA antedating any such organization for children.

Such incidents perhaps remind us of and give the distinct feeling that in the not so distant past most traditional authority figures were in agreement as to how children should be handled and what behavior should be expected. That, of course, is what makes traditional authority work.

Juvenile courts (started 1899) are a reflection of this trend. Initially they were set up to handle the youngster in a personal and non-bureaucratic manner; the judge's role being similar

to that of the Turkish Kadi, deciding each case on its individual merits with concern for the best interest of all parties. These courts seldom approach such a model today. Mainly because of the increasing number of cases, juvenile courts have tended to become more bureaucratic with an attendant more rational base.

The past few years, because of such rapid change in terms of movement away from extended type family living, greater mobility of families and their children, and technological change, have brought about a situation where teachers and parents, parents and police, teachers and police, neighbors and parents, and on and on, can and do disagree about behavior expectations in regard to children. Thus, the juvenile is presented with conflicting expectations, and when norms conflict too sharply we have a situation that seems to demand and is usually responded to by some rational-legal action which will attempt to rectify the problem. In other words, the state steps in.

The clearest example of just that is the crucial decision made by the U. S. Supreme Court in "*In re Gault*" in 1967, when the court extended certain basic rights to children, rights which before had been reserved for adults. (These amounted to the right to counsel, privileges against self-incrimination, and the right to confrontation and cross examination.) Now, once in the court room, that is, at the final step of the aforementioned process, the juvenile is subject to (and protected by) legal-rational authority. But naturally such decisions also affect the relationship between juveniles and other authority figures such as the police. Changes in other areas of

juvenile-authority relations can also be seen as reflecting the movement from traditional to rational-legal authority. For example, the rights of a child in school are being more clearly specified by the courts and school personnel feel constrained to act in a consistent manner towards children in many areas where they previously would have relied on their own judgement.

Let us not see this as some small or insignificant change. It makes it more likely for students to ask for "the darnedest things," such as freedom of speech, freedom of press, freedom of petition, freedom from unlawful search, etc., and in many instances the courts are ruling that these should not be denied them. As one decision put it, "certain rights are not given up at the school yard gate."

Is this good or bad? That is not a sociological question, and the answer depends on your own feelings. What is a social fact is that "good" or "bad," it is happening.



As long as diversity of life styles continues we must expect a continuing questioning of authority. Such questioning probably provides a model for rebellion against or at least in some cases a disregard of certain traditional authority for the juvenile.

Yet one area of traditional authority remains almost unchanged for the juvenile, and that is the parent-child relationship. However, given the rapid change in family structures and accepted life styles is it out of the question for the courts or legislatures sometime in the future to lay down directives dealing with just what a child's rights are in his own home? Things such as a child's right to a car under certain circumstances have already been considered by courts. I think it is all quite possible as the trend away from a belief in traditional authority continues.

The diminishing role the parent plays in the child's life, something recognized by almost all of us, will be made explicit. But, frightening as this may sound to some, there may be a brighter side. Perhaps as the rights and obligations of the juvenile become based more on a rational-legal framework two things may happen. First, the juvenile will see greater consistency in the world of authority around him, and second, clearly knowing what is expected across the many social situations he encounters, he may be less likely to end up behaving in a manner which others will feel obliged to label as delinquent. Clarity of expectations is one of the best known ways to bring about desired behavior.

SUGGESTED READINGS:

- Francis A. Allen, *The Borderland of Criminal Justice*, Chicago, University of Chicago Press, 1964.
Robert M. MacIver, *The Prevention and Control of Delinquency*, New York, Atherton Press, 1967.
Richard Quinney, *The Social Reality of Crime*, Boston, Little Brown and Company, 1970.

Yes, You Can Meet Boys in a Girl's College...

In Fact, It Happens Frequently

By THE GRAFTONS

A favorite pastime of college alumnae is exchanging stories about how restrictive the rules were which regulated the behavior of women on the campuses of their day. Were these restrictions more extreme in the women's colleges than in the co-ed institutions? Very likely, but the fact remains that in the earlier era women were closely supervised no matter where they went to school. *Elizabeth Nottingham Day*, who taught art at Mary Baldwin for more than a decade, liked to quote a friend who was opposed to marriage on the ground that it contravened the principle of the segregation of the sexes. The rapid increase of population all over the world which has characterized the last three centuries would indicate that this has never been the prevailing view.

The generation gap, on the other hand, may pivot in no small degree on the matter of the association between the sexes. Older persons generally feel that youth is not sufficiently alert to built-in dangers in that part of nature where two-parent reproduction prevails, while the young female frets over the tiresome reminders that the adolescent male constitutes a hazard quite as fearful as matches, water, firearms, medicines, refrigerators, automobiles, and plastic bags. Some part of the appeal which the old-fashioned female seminary had for parents must

surely be assigned to the assurance of a jealous watchfulness over the female during the years when her charm was increasing at a rate which made it difficult for her arsenal of defensive moral weaponry to keep up.

The mother of one of the authors attended a young ladies' seminary in Kentucky in the 1880's in which the only opportunity to see boys was when the girls marched in a body to church on Sunday mornings. The distraction grew until the authorities felt impelled to erect a board fence behind which the girls might proceed without occasioning so much cross-sex attention. Miss Baldwin was by no means so restrictive at this time: indeed, she made it a point to invite local gentlemen of approved family background to soirees at not too frequent intervals at which her more mature wards also appeared to engage in a half-hour of conversation. The Principal was crystal-clear on the evils of prudery as resulting from too-prolonged periods of sexual exclusiveness, and was determined, even with a certain amount of risk, that these evils would not compromise that highest destiny of woman which was, of course, motherhood.

Miss Baldwin's more immediate successors did not always share her breadth of vision, for as late as the middle 1920's the Principal was checking student mail against a list approved by the parents back home. Yet candor requires the admission that this later era was the Indian Summer of the watchful ethic, for with the advent of woman's suffrage, bobbed hair, motion pictures, Repeal, automobiles and the resulting obsolescence of the chaperone system, the dykes were already weakening and the floods of self-determination foreseen. Miss Baldwin

herself had been satisfyingly aware of the challenge of notes and letters to her discipline and confessed to a patron in a letter written in 1882 that "if young people are bent on correspondence, there is no limit to their ingenuity."

It might be supposed that Mary Baldwin's most notable function has been to defer romantic interests and activities to a more mature stage in the student's life. Our own first-hand observations over a period of 40 years made us suspect that this was far from being the case, but to nail down our impressions with hard facts we sent out requests a year or two ago to our alumnae asking for instances in which their Alma Mater had functioned in their behalf "as a matrimonial agency." One former student protested against this phrasing of our interest, and we apologize if our attitude should seem frivolous, especially since our academic excellence has lately received recognition in the awarding of a chapter of Phi Beta Kappa. It must never be forgotten, however—and we make bold to insist upon this—that human nature drives had been given cultural recognition and marriage defined as both necessary and wholesome even before the invention of a written language and the institutionalization of literary activities in schools and colleges. In the sober light of history it may be argued that Mary Baldwin's fearfulness in regard to men has been



Betsy Wells Romanek, left, her daughter Elizabeth Wells Romanek Jacquet, and her husband, Col. Henry Romanek, at the daughter's wedding June 5, 1971 in the Fort Myer Post Chapel, Arlington, Va.



Mary Margaret Wood Senechal



Pennie West and Hewitt Covington, Nov. 29, 1949 in Charlottesville. Mr. and Hrs. Hewitt Covington on their wedding day, August 29, 1950, in Upperville, Va.



Richard Senechal



Gordon E. Harman and Jacqueline Phillips in a 1932 photo. "Pal" who introduced them.

grossly overdone; the delight in a good story has outrun reality. *Julia Johnston Belton*, '49, has a comment in her letter which is of special interest to the dean-half of the authorship of the present article: "While I have heard it discussed and even argued that one cannot meet boys by attending a girl's school, I am not in agreement with this statement. I felt that I met and dated just about all the boys I had time for while still doing justice to some of the other reasons I was attending college." Julia's testimony demands respect inasmuch as she became a member of the Mary Baldwin Honor Society and found a husband in the process.

Generous thanks are due some 140 alumnae who answered the inquiry about how Mary Baldwin served as a matrimonial inciter or catalyst in their personal romances, as well as to the dozen or so who were so interested in the topic that they wrote anyway although Mary Baldwin was not involved in their introductions. Most of you wrote letters in addition to the questionnaire and we appreciate all the information and personal messages and wish we could send each one of you a reply. One husband must be cited—Col. Henry Romanek, of Raleigh, who told us how he met his wife, *Betty Wells* '44, and how he and Betty arranged dates for her two roommates, *Mary Louise Townsend* '45 and *Lucy Bryan* '43, so that all three married West Point men.

How and where did this sampling of Mary Baldwin girls meet their future husbands? Through roommates, Fancy Dress, MBC Christmas dances, glee club trips, church groups, Hogsheds, Staunton friends, a dog, and yes, the computer! There are almost as many ways as students. They met in the Green Parlor, Spencer Lounge, W. and L., U. Va., V.M.I., Yale, and Spain. Dr. and Mrs. Collins, Mr. Daffin, Mrs. Stollenwerck, Mrs. Patch, the McAllisters, the blushing authors and many other staff members aided and abetted.

In spite of our 140 returns we must confess at the outset to the unreliability of our statistics. The cases are self-selected and we do not know how many other cases are going unreported—hundreds, we presume. Only in the 30 cases of girls who married local men and settled in Staunton do we have even the hope of a fairly complete coverage, and even here we are discovering almost every day new cases not hitherto known to us. It is hard to make percentage comparisons between periods of time because of the disparity between the small student populations of long ago and the much larger enrollments in the current era. We must also be aware of the fact that among the most recent student generations there are girls who have met their "intendeds" but have not yet had time to marry.

Laying aside the apologies, let us see what data we have and what we have done with them. We coded the data, that is, placed them in their respective categories and counted the number of cases in each category, hoping in the comparisons to find patterns and trends. We classified both the girls and their husbands according to residence, using three categories: Staunton, Virginia outside Staunton, and states other than Virginia. We wanted to know if there was any preference for men of the same place of residence. Remembering, too, how the woman's college has become more open to the world in recent times, we

placed our cases in four eras to see if any trend in time might be discerned. Since the preparatory department was dropped in 1929, this seemed to be a good point for terminating the first of our eras. The next era was bounded by 1945, the year when World War II ended and President Jarman's administration was terminated by his illness. Dr. Spencer's coming in 1957 seemed an obvious landmark and this became the beginning of the fourth era. That left 1946-56 to become the third era which was one of transition.

How, when, and where did our 140 women meet their future husbands? This was our primary interest. Geographically, we could code a case as meeting at Mary Baldwin, or it could have occurred away from the campus. Since practically all of our respondents (134 out of 140) were from outside of Staunton, we followed the convention of considering all meetings in Staunton as having occurred "at the college." Maybe it took place at a drug store or at one of the churches, but in any case the student involved was playing her role of Mary Baldwin girl and her college affiliation could not but have been a factor. Our data were not sufficiently explicit, either, to enable us to say for sure whether the girl arranged her own meeting or met on the initiative of some other party. We did try to make this distinction where the meeting was away from the campus; in these cases we could discern whether a Mary Baldwin person was active in making the arrangement or whether the meeting occurred without benefit of any college personnel.

In the latter situation, Mary Baldwin was significant only in providing access to nearby sites and in limiting and centering the student's spatial mobility. Of course, the status of the Mary Baldwin student likely affected her social mobility as well, but we can say nothing definite on this score.

We assigned to a separate category those girls who had their meetings with future husbands after their stay in college. There were 14 such cases, four of which met at Mary Baldwin and the other ten away but through the mediation of a Mary Baldwin connection.

It is hard to make any generalizations on the six cases who were residents of Staunton. None of these met her spouse on the campus while attending Mary Baldwin, although two did who worked at Mary Baldwin after graduation. Three met husbands "away from M.B.C." and in all of these cases the meetings were arranged without help from any college associates. We would not make anything out of these findings apart from saying that they are in line with common-sense expectations: the day student is more independent of the college than the boarder.

Did more students meet husbands on the campus or out of Staunton? We find 78 who met at Mary Baldwin versus 45 who met "away." As you might expect, all students marrying Staunton men met them in Staunton; most, we may presume, on the campus. The two Staunton girls who met Staunton men at Mary Baldwin after graduation were working at the college at the time. One alumna met and married a Staunton man whom she met away from Staunton after her college days—this meeting involved a Mary Baldwin connection who functioned as intermediary.

Is there any trend in time? In our first three eras almost exactly half of our meetings occurred at M.B.C. It may seem strange that since 1957 the

percentage among our respondents has risen to 62. Granted that we must not over-generalize, it does seem as if the increasing mobility of recent college generations has not enhanced the tendency to go to and fro on one's own initiative in a wider environment. Such data as we have indicate the opposite: a larger proportion of matrimonially consequential encounters is taking place on our own soil.

We looked to see whether Virginia girls attending M.B.C. were more likely than out-of-state girls to marry Virginia men whom they met between class discussions of Shakespeare and Max Weber. Our data showed 57.5% (23 out of 40) of the Virginia girls meeting future husbands while in college as selecting Virginia men, compared with 45% (42 out of 94) non-Virginia girls marrying residents of the Old Dominion. We take this difference of 12.5 percentage points to indicate, if anything, that Virginia girls at M.B.C. are only slightly more partial to Virginia men than girls from out of state.

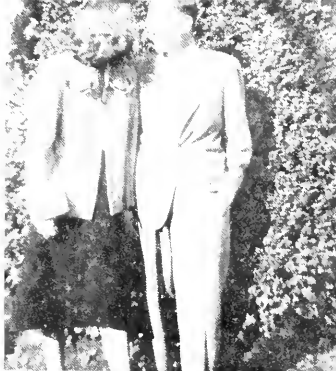
More interesting than these uncertain patterns and trends in the mass data are the human interest factors in particular cases. These are usually adventitious, hardly potent enough to

be generalized upon and dignified as "causes," yet in the individual case making the difference between meeting and remaining unacquainted.

Take the case of *Jacqueline Philips* who pulled into a Waynesboro filling station to have her car repaired at the very moment when her trajectory intersected with her future husband's. Somehow, while he was stopping for gas at the adjoining pump, his very large dog got into her car and could not be ejected. One may suspect that the young man had other interests more pressing than procuring the pet, but for whatever reason, the recovery of this "friend of man" required two hours.

Herbert Ward Wyant met *George Burke* on a double date arranged by her room-mate from Richmond whom she was visiting for the weekend. When she saw the two boys coming up the walk she asked the identity of the lad marked for her, then offered a nickel for a swap. This account of the genesis of their courtship was related to the senior author some while later when bride and groom were taking their positions in the home wedding at which he officiated.

However incommensurate the values of purchasing power and spatial extension may be, a nickel one way or the other brings to mind the case of *Shirley Edwards* who switched blind dates with a friend because the other girl was, by some unspecified criterion, an inch too short. And what about *Emily*



Julia Johnston and "Les" Belton at the University of Virginia, 1948. At MBC in 1949. In Lexington, 1970, as they attended a VMI Ring Dance to see their son, Tom.



Susan Palmer and Michael F. Dawes on their wedding day, August 19, 1967.



Mr. and Mrs. Dawes, four years later.



Mary Bell Archer and John Aydelotte Mapp at their wedding in June, 1937.



Herbert Ward Wyant Burke and her husband George Haviland Burke, who now live in Richmond.



Patsy Edwards and Robert T. Saunders strolling in Gypsy Hill Park, October, 1956.



Mr. and Mrs. Mapp, who now live in Richmond, in 1950.

Doremus, who was invited because of her short stature to attend a party as the partner of the diminutive U. Va. freshman quarterback who had played that afternoon against Staunton Military Academy? *Susan Palmer Dawes*, mistrustful it would seem of her own judgment, called on a computer service to match her with her husband; *Scott Davis Fielder*, a staff member, followed the trail Susan had blazed to her own bliss. *JoAnne Musulin de la Riva* found her husband during her junior year in Madrid. *Mary Margaret Wood* met her Mr. Senechal not quite so far away but with perhaps more explicit matrimonial intent: a mixer was arranged for Mary Baldwin girls at Yale where one of the Elis occasioned one of our 140 reports. *Ann Hancock Coville* was on a choir trip to Washington when she re-met a boy she had met some time before.

A number of our cases found their affinities at formal meetings. *Mary Bell Archer* met John Mapp at a Student Government convention in Boston, *Anne Laura Winslow* became Mrs. Newbold after exchanging editorial comments with a V.M.I. editor at the Virginia Intercollegiate Press Conference at Hampden-Sydney. *Nancy Rhodes* was to become the wife of a Presbyterian minister after meeting Robert Miller at a Westminster Fellowship meeting in Lexington, recalling *Jean Young's* encounter with Jack Moore at the Youth Fellowship in Staunton's Central Methodist Church in an earlier era. Jean reminds us that Mary Baldwin throws a long shadow since in the various introductions *Polly Baughan* met her future brother-in-law Bill Moore and Bill's and Jack's sister Betty met Jean's cousin Bob Young. It's almost too complicated to explain. *Sarah Karnes Zunes* likes to relate how she, a Presbyterian, met her husband at a Methodist student conference. *Julia Johnston Belton* (she of the earlier quota-

tion) went Sarah one better when she brought her Episcopalian background to the incitements of a Methodist student conference and found a husband who was of the Baptist persuasion but equally charmed by the fellowship of the Wesleysans.

Sociology majors will recall how Lester F. Ward advocated the indirect method in social advance. It is hard to imagine more indirection in romantic cause-and-effect than is to be found in the case of *Jewel Mears Upshur*. She was a student at Mary Baldwin when our Alma Mater was in a near-totalitarian phase about the end of World War I. Somehow a handkerchief of hers was returned in the clean laundry of a cadet at the Augusta Military Academy, nine miles out of Staunton. His efforts to set things straight went to the heart of a school girl who had joined Diogenes in the search after an honest man. Recently she and Mr. Upshur celebrated their golden anniversary.

All scientific investigation is indebted to those who are meticulous in keeping records, and *Pennie West Covington* has set a worthy example in sending us her sign-out card for two months in the Spring of her senior year. The terse and enigmatic entries come to life with her explications: "We spent hours sitting at Chris's over a couple of cups of coffee. We went to church, for long walks, watched the ducks out at the park. I remember

signing in and out everytime Hewitt and I went anywhere."

Modesty must not restrain Tom Grafton from sharing his matchmaking achievements with the reader. His nephew was a bachelor student in the Medical College of Virginia in Richmond. The author thought he knew the very one for the bachelor in *Nan Candler*, a senior sociology major from Dallas. When he invited Nan to dinner in his home so that Charlie could meet her, the author was so flustered that he forgot to give her Charlie's name. Nan's room-mate, *Bryan Pope*, was also invited, however, and the two decided to collaborate in getting the names, one concentrating on the given name and the other on the last. The venture was successful from the start and something over a year later the Graftons drove to Dallas to officiate at the wedding.

Libby Withrow Turner



Nan Candler Freed



Nancy Rhoads Miller



When *Libby Ann Withrow*, an alumna then working in the library, saw the sociology professor in all the flush of his middleman's triumph, she asked that he put his talent to work for her. Shortly after this President Spencer asked Tom to show a young professor who was visiting the college through the library. Tom pretended to be too busy for this and asked Libby Ann to take over on his behalf. This was the beginning of their romance which continued during a year in Atlanta in library school and now they, too, have offered their memoirs for the purposes of this study.

It may be true that love can be expected to find a way, but we believe that Mary Baldwin has facilitated many a romance among her daughters. We wish we could see the hundreds of reports that have remained unwritten. But the 140 that we have make interesting reading.

Not only has Mary Baldwin been a good place for many students to meet future spouses but also for members of faculty and staff. Again a comprehensive report cannot be given but there are some noteworthy examples. For instance, two deans met their husbands through MB connections.

Elizabeth Pfohl Campbell, dean from 1929-36, writes this about her introduction to Edmund D. Campbell, great grandson of Rufus Bailey and long time member of the Board of Trustees at MBC: "While fulfilling my duties as Dean of MBC I attended a ceremony at Washington and Lee—the unveiling of the portrait of the late Dean Harry Campbell (Dean Campbell had served on the MBC Board).

I met Edmund, the Dean's son. Mrs. Russell (*Margaret Kable*, 1902) wife of the superintendent of Staunton Military Academy, introduced us and did everything she could to propel us towards one another. Our courtship was aided and abetted by Miss Fannie and the Graftons."

Elizabeth Poole Arnold, assistant dean and dean from 1934-40, met her husband, St. George, through a colleague at MB. She describes it thus: "Miss Randolph Arnold, head of the Art Department at MB, and I drove together to Boston for a summer vacation, during which she was to study art at Harvard and I was to plan some research toward the completion of a dissertation. While we were in Boston, Miss Arnold introduced me to her brother and we shared many pleasant occasions together. Here begetteth."

Betty Myers Kegley, a member of the physical education staff since 1960, writes how she met Fulton: "During my first year of teaching at MB, I was enrolled in graduate school at Madison College. I rode with a friend of Fulton who, in due time, introduced us. I shall always be indebted to MB for 'assisting' me. . . ."

Elizabeth Johnston Lipscomb, English department 1963-64, is an example of the quickest sort of matrimonial aid. She tells of her introduction: "Lloyd and I met at a coffee hour at Emmanuel Episcopal Church in Staunton. It was his first Sunday as assistant to the rector and it was the first week I was at Mary Baldwin." Friends played Cupid.

We must not forget that an occasional man on the faculty has found a wife through MBC also. Among these are Andrew Mahler, Gordon Page, Horace Day, and last in point of time (August, 1972) Frank Southerington, associate professor of English. Frank married *Terry* Koogler, Class of 1972, two months after her graduation.

The authors, Professor Emeritus Thomas H. Grafton, Dean Emeritus Martha Stackhouse Grafton, whose wedding December 17, 1932, was the triumph of another college romance, when he was at Presbyterian and she was at Agnes Scott.



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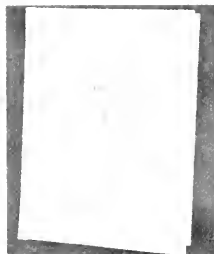


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